

CONQUERING SUN

BY

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Submitted to the faculty of the
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of the requirements for the degree,
Doctor of Music
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Accepted by the faculty of the
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in partial fulfillment of the requirements for the degree
Doctor of Music

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April 29, 2019

Kyle Peter Rotolo

CONQUERING SUN

for 17 musicians



Kyle Peter Music
4.24.19

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Performance Time: 15'

Full Score

www.KylePeterMusic.com

Instrumentation

Flute (doubling Alto Flute in G)

Oboe

Clarinet in B-flat (doubling Bass Clarinet in B-flat)

Bassoon (doubling Contrabassoon)

Horn in F

Trumpet in C

Trombone

Tuba

Percussion (2 players): Field Drum, Bass Drum, Triangle, China Cymbal, Suspended Heavy Crash Cymbal, 3 Tom-toms, Vibraphone, Glockenspiel (requires F3 extension), Crotales (two-octave set), Mark Tree, Marimba, Wind Machine, Thunder Sheet, Waterphone, Slide Whistle, Rainstick, 5 Templeblocks, Flexatone.

Harp

Piano (doubling Celesta)

Violin 1

Violin 2

Viola

Cello

Double Bass

Guide to Notation

Accidentals carry through the measure and only apply to one octave.

The eighth note and the sixteenth note (etc.) remain constant through all meter changes unless otherwise specified.

Three styles of fermata are used throughout the piece: \wedge for short, \neg for medium, \frown for long.

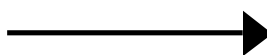
All grace notes should be slurred and executed just before the beat.

All trills at the semitone unless otherwise notated.

All glissandi should be started immediately at the onset of the note value and last its full value.

Dashed slurs indicate phrasings and beat groupings.

b.a. = barely audible

 Steadily change from one technique to another (i.e. from *sul tasto* to *sul pont.*)

n = niente



Quarter-tone flat. Always played *senza vibrato*.

For the winds:



For the flute only, play harmonic series of a given fundamental, *ad libitum*. Should be played with a highly irregular, seemingly random rhythm, and never less than eighth note triplets in any given tempo.



For the bass clarinet only, this marking indicates a *sons fendus*, harmonic glissandi, “digeridoo” sound. Literally translated from French as “broken sound” or “split sound,” it should be played wildly. The successful execution of *sons fendus* results in two or more clearly discernible pitches: the fundamental, and one or more pitches from the harmonic series thereof. Variations on the technique involve smoothly moving (glissando or portamento) from one partial to another while maintaining the same amplitude. This is also often referred to as “spectral glissando.” A dirty, “growl-like” timbre should always be present.

For the brass:

The trumpet should be equipped with a straight mute as well as a plunger mute.

The trombone should be equipped with a straight mute, a plunger mute, and a harmon mute.

K! Kracked note! A forceful thrust on a given note, resulting in a very fast harmonic glissando flickering between partials.

For the harp (from Carlos Salzedo’s *Modern Study of the Harp*):

Falling hail. By gliding in the center of the strings, with the back of the fingernails; in descending, the palm of the hand inward; in ascending, the palm of the hand turned outward. This sonority is finest when played *p* and rather slowly.

Gushing chords. Sliding brusquely in the center of the strings from the starting note to the ending note, as the arrow points, upward with the third finger, downward with the thumb.

Rustling glissando. The hands, pressing the strings, are drawn slowly across them, fingers close together in the horizontal position. The notes indicate the approximate point of departure.

For the strings:

Half-harmonic stop/ “white noise effect.” It is important not to produce any harmonics here. The result should be a veiled, almost immaterial and hardly perceptible coloring of the dominating string sound produced by the stopped note. Left hand pressure should be heavier than a traditional harmonic stop, but not so heavy as to produce a full tone. *Open strings should be avoided.* Bow pressure should be extremely light. The dead weight of the bow should be opposed with the pressure of the wrist. A minimal emergence of the stopped pitches should produce a maximal audibility of sound of the bow hair against the string.



Add bow pressure to produce a scratching sound, in which the audible pitch is *totally* replaced by the noise.



As above, but move back from noise to tone again.



Decrease bow pressure to produce a soft, noisy, wind-like murmur.

S.P. sul ponticello

S.T. sul tasto

N normale

+ = Left hand pizzicato

♯ = Snap pizzicato

All other issues of notation are explained in the score.

Program Note

Diane Tuft’s engrossing book of photography and poetry, *The Arctic Melt: Images from a Disappearing Landscape*, was the inspiration for this work. In this monograph, she showcases a visually astounding journey to capture the ice in the Arctic Circle before the constant melt renders the once-frozen landscape unrecognizable. *The Arctic Melt* features photographs of the North Pole, the mountain glaciers of Svalbard, Norway, and the icebergs and ice sheet of Greenland. Illustrating the effects of global warming, Tuft chronicles millennia of ice thawing at a most alarming pace.

While *Conquering Sun* is a sequel to a chamber work from a year prior, *Exhale the Moon*, and explores similar harmonic and formal patterns, it differs greatly in that it is elegiac in nature. While the former piece was meditative and ultimately peaceful, *Conquering Sun* is marked by a yearning, urgency, and an apprehension of a bleak future,

which threatens, more and more, to come to fruition. In 5 movements played without pause, the music vacillates between moments of accord and disorder, always threatening to devolve into a viral chaos for which there may be no remedy. The sun will conquer, unless it is itself conquered.

PRELUDE, “Vista 1”

Splitting Light

Endless White

Water Messages

At the break of day, a fanfare heralds the wonder and vitality of the natural world. The last transient fragments of the nighttime can be heard in the evaporating harp arpeggios and chorale ascending in the oboe, glockenspiel, and vibraphone. The long tones of a lyric song from the strings descend in contrary motion all the way down to simple drones from the tuba, bassoon, and trombone. An endless white vista appears in the foreground and a distant trumpet solo beckons the music forward.

There are a number of instrumental combinations used throughout the work that are emblematic of the text that supports it. The first of these appears to begin a transition out of the prelude. It is the “water messages” emblem, a mirror canon orchestrated in the marimba, the harp, and the celesta. A cacophony of canonic material in the winds follows and builds to a chaotic mass before a surge of energy obliterates it.

GLACIER, “Dance 1”

Labyrinth

Fallen Sediment

Final Breath

Glacier is the first of three binary dances, like an opening “allemande” from a Baroque suite, but far more outlandish. The labyrinth is built on overlapping material in several different meters, and a number of metric modulations are achieved by using the pulse happening in one corner of the ensemble as the conductor’s beat in a new section. Metaphorically speaking, these polymeters represent different rates of flow happening underneath a glacier’s surface.

The second part of the dance begins with thinner pointillism. Two violins, flute, oboe, and clarinet play a fragmented canon at the octave over a rising wave of bassoon, tuba, and low strings in unison. More lyric lines assert themselves, derived from the long lines of the prelude’s fanfare. The final breath comes as the glacier thunderously crashes into the sea, its apotheosis eulogized by wailing winds and growling brass.

MELTWATER, “Dance 2”

Transparent Drift

Crystal Blue

Going Out to Sea

Meltwater is the sarabande of the set, its first section heavily emphasizing the second beat of a $\frac{3}{4}$ meter. A second musical emblem pervasive throughout the work is

front and center here, descending glissandi illustrating liquefying of once-solid matter. What was first played in *Glacier* only by strings is orchestrated throughout the entire ensemble in this movement; harp pedal glissandi, bends in the winds and brass, harmonic glissandi from the string instruments.

The ensemble melts down into its deep registers, a final chorale played by a quartet of contrabassoon, tuba, cello, and double bass. Again, we receive water messages from the marimba, harp, and celesta. Another endless white plateau arises in the strings. The sound of the passing storm is heard in the distance before a moment of silence as the dance finally peters out.

INTERLUDE, “Vista 2”

Refraction & Reflection

Illumination

Infrared Radiating

The centerpiece of this movement, through-composed and lacking in discernible rhythms in contrast to the binary dances that came before it, is a reflective and forlorn alto flute solo. Several fragments of the opening fanfare appear in the flute’s aria, weighed down by sadness and perhaps cynicism.

A bass clarinet, groaning a funeral chant in the bottom of its register, overtakes the flute. One final heraldic melody from the oboe, bassoon, horn, and first violin cries out, before a sudden shift to the tenacious string motive that will force the work to conclude.

ARCTIC OCEAN, “Dance 3”

Ice Floes Unweave

Uncertain Density

Remembering Life

A threatening, macabre gigue is the third and final dance. Much like the first, there are a number of metric modulations, transfers of pulse, and passage of motor rhythms from one choir of instruments to the other seamlessly. These texture changes symbolize a change of environmental states. Battle calls from horn and trombone sound the alarm. A slip and slide between strings and winds lead to a final metric modulation, a yearning allegro molto driving higher and higher before encountering an oppressive, insurmountable monolith, the “sun” chord, which breaks apart any order than came before it. The final measures end in a question mark. It must go on, but how?

All materials used by kind permission of Diane Tuft.

Conquering Sun was commissioned by the Indiana University – Jacobs School of Music Department of Composition in honor of the 2018 Dean’s Prize for Chamber Music. It is written for and dedicated to David Dzubay and the I.U. New Music Ensemble, with utmost gratitude. ~**KpR**

to Dr. David Dzubay & the Indiana University New Music Ensemble

CONQUERING SUN

Score in C

Performance Time: 15'

for 17 musicians

Kyle Peter Rotolo
(b. 1986)

PRELUDE, "Vista 1"

Splitting Light, Endless White, Water Messages

♩ = 108 *Celebratory Fanfare*

Flute

Oboe

B♭ Clarinet

Bassoon

Horn

C Trumpet

Trombone

Tuba

Percussion

1 Field Drum rim shot Triangle

2 Bass Drum

Harp

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

2 3 4 5 6

A

A

11
12
13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1

Perc.

2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

f poco espr., glowing, clear

al niente

f

poco

mf

al niente

f poco espr.

f poco espr.

poco

mf

f poco espr.

Vibraphone
- very soft mallets

f glowing

poco

f

poco

f

al niente

poco

mf

al niente

14 15 16

Fl. *al niente*

Ob. *poco* *mf* *poco* *mp*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. *al niente* *place straight mute*

Tbn. *mf* *place mute* *place straight mute*

Tuba

Vib. (1) *mp*

Perc.

Hp. *s* *poco* *mf* *s*

Pno. *s* *poco* *mf* *s*

Vln. 1 *mf* *al niente*

Vln. 2 *poco* *mf* *poco*

Vla. *mf*

Vc. *mp*

D.B. *mp*

17 18 19

Fl. *mp* *poco* *p* *n*

Ob. *n*

B♭ Cl. *mp* *poco* *p*

Bsn. *p*

Hn. *poco* *p* *n*

C Tpt. *straight mute* *p*

Tbn. *straight mute* *p*

Tuba *mute* *p*

Vib. (1) *2*

Perc. *2*

Hp. *s* *p*

Pno. *s*

Vln. 1 *mp* *n*

Vln. 2 *mp* *n*

Vla. *n*

Vc. *n*

D.B. *poco* *p* *n*

20 21 22

B

Fl. *mp cantabile* *pp non espr.* senza vib.

Ob. *mp cantabile* *pp* *mp*

B♭ Cl. *pp non espr.*

Bsn. *pp non espr.*

Hn. *mp cantabile* *pp non espr.*

C Tpt. (str. muted) *pp* *mp cantabile*

Tbn. (str. muted) *pp non espr.* *pp* *mp cantabile*

Tuba (muted) *pp non espr.*

Vib. (1) (vibr.) *pp*

Perc. *pp* *pp* *pp*

Glk. (2) *mp cantabile*

Hp. *pp*

Pno. *pp*

B

Vln. 1 *mp cantabile* *pp* *mp*

Vln. 2 *mp cantabile* *pp* *mp*

Vla. *p poco espr.*

Vc. *pp non espr.* IV III II I II III

D.B. *pp non espr.*

23 24 25 26

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.
(str. muted)

Tbn.
(str. muted)

Tuba
(muted)

Vib. (1)

Perc.

Glk. (2)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

27

28

29

30

n

senza vib.

ppp

echo tones

n

ppp

n

senza vib.

poco

ppp

p

n

n

n

place mute

mute

(dead stroke)

ppp

(dry)

ppp

punta d'arco

pp

punta d'arco

pppp

pp

senza vib.

pp non esp.

n

p

pizz.

n

pizz.

p

p

C

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.
(muted)

C Tpt.
(str. muted)

Tbn.
(str. muted)

Tuba
(muted)

Vib. (1)

Perc.

Glk. (2)

Hp.

Pno.

C

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

31

32

33

34

35

D

D

$d = 48$

22 G. P.

[illegible]

serene

Fl. *senza vib.* *n* *mp* *pp* *mp* *n*

Ob. *senza vib.* *n* *mp* *n*

B♭ Cl. *senza vib.* *n* *mp* *n*

Bsn.

Hn.

C Tpt. (str. muted) *mp* *n*

Tbn. (str. muted) *ppp*

Tuba

Cro. (I) *n* *pp* *n*

Perc. 2 *Mark Tree* *p* *ppp*

Hp. *p*

Pno. *ppp* *b.a.* *to celesta*

serene

Vln. 1 *n* *pp* *n* *pp* *mp*

Vln. 2 *n* *pp* *n* *pp* *mp*

Vla. *n* *pp* *n* *pp* *mp*

Vc. *n* *pp* *n* *pp* *mp*

D.B. *n* *pp* *n* *pp* *mp*

47 48 49 50 51 52 53

♩ = 108

Fl. *n* *pp* *mf* *pp*

Ob. *n* *mf* *n*

B♭ Cl. *n* *pp*

Bsn. *mp* *n* *poco f* *n*

Hn. *remove mute* *open* *mf* *p* *n*

C Tpt. (str. muted) *n* *(str. mute)* *ppp* *p* *n*

Tbn. (str. muted) *ppp* *p* *n*

Tuba *ppp* *p* *n*

Cro. (1) *2*

Perc. *2*

Hp.

Cel.

Vln. 1 *n* *pp*

Vln. 2 *n* *pp*

Vla. *n* *pp*

Vc. *n* *pp*

D.B. *mp* *n*

60 61 62 63 64 65

F *kaleidoscope*

6/4 2/4 6/4

Fl. *n* *solo norm. vib.* *mf*

Ob. *solo norm. vib.* *mf* *poco f*

B♭ Cl. *n*

Bsn. 6/4 2/4 6/4

Hn. 2/4 6/4

C Tpt.

Tbn.

Tuba 6/4 2/4 6/4

Cro. (1) *(cro.) - with bow* *n* *pp*

Perc. *p* *distinct, articulate, pointilistic* *p*

Mar. (2)

Hp. *p* *distinto, sempre l.v.* *mp* *pp*

Cel. *Celesta* *p* *distinto, sempre l.v.* *mp* *pp*

F *kaleidoscope*

6/4 2/4 6/4

Vln. 1 *punta d'arco, flautando* *n* *pp* *mf* *pizz.* *arco* *f sub.* *n* *p*

Vln. 2 *sul pont.* *p* *mf* *pizz.* *arco* *f sub.* *n* *p*

Vla. *punta d'arco, flautando* *n* *pp* *mf* *pizz.* *arco* *f sub.* *n* *p*

Vc. *punta d'arco, flautando* *n* *pp* *mf* *pizz.* *arco* *f sub.* *n* *p*

D.B. *senza vib.* *n* *mp* *f* *n* *p*

66 67 68 69 70

(2+3) **G**

Fl. *mfpp* *f* *molto* *ppp*

Ob. *mfpp* *f* *molto* *ppp*

B♭ Cl. *solo norm. vib.* *mfpp*

Bsn. *solo norm. vib.* *mfpp*

Hn. *mfpp* *f* *molto* *ppp*

C Tpt. *mfpp* *f* *molto* *ppp*

Tbn. *mfpp* *f* *molto* *ppp*

Tuba *mfpp* *f* *molto* *ppp*

Cro. (1) *mfpp* *f* *molto* *ppp*

Perc. *mfpp* *f* *molto* *ppp*

Mar. (2) *mfpp* *f* *molto* *ppp*

Hp. *mfpp* *f* *molto* *ppp*

Cel. *mfpp* *f* *molto* *ppp*

Vln. 1 *p* *mf* *f* *n*

Vln. 2 *pp* *mf* *f* *n*

Vla. *pp* *mf* *f* *n*

Vc. *pp* *mf* *f* *n*

D.B. *pp* *mf* *f* *n*

71 72 73

H (2+3)

Fl. *mf* *poco f* *f* *p*

Ob. *mf* *poco f* *f* *p*

B♭ Cl. *f* *n* *mf* *poco f* *f*

Bsn. *f* *n* *mf* *poco f* *f*

Hn. *mf* *poco f* *f*

C Tpt. *f* *n* *mf* *poco f* *f*

Tbn. *f* *n* *mf* *poco f* *f*

Tuba *f* *n* *mf* *poco f* *f*

Cro. (1) *f* *n* *mf* *poco f* *f*

Perc. *mf* *p* *mf* *poco f* *f*

Mar. (2) *mf* *p* *mf* *poco f* *f*

Hp. *mf* *pp* *mf* *poco f* *f*

Cel. *mf* *pp* *mf* *poco f* *f*

H (2+3)

Vln. 1 *f* *pizz.* *arco* *p* *sul pont.* *f* *pizz.* *arco* *n*

Vln. 2 *f* *pizz.* *punta d'arco, flautando* *mf* *f* *pizz.* *arco* *n*

Vla. *f* *pizz.* *arco* *p* *punta d'arco, flautando* *mf* *f* *pizz.* *arco* *n*

Vc. *f* *pizz.* *arco* *p* *punta d'arco, flautando* *mf* *f* *pizz.* *arco* *n*

D.B. *f* *pizz.* *arco* *p* *punta d'arco, flautando* *mf* *f* *pizz.* *arco* *n*

77

78

79

I
(2+3)

Fl.
5/4
6/4

Ob.
5/4
6/4

B♭ Cl.
5/4
6/4

Bsn.
5/4
6/4

Hn.
5/4
6/4

C Tpt.
5/4
6/4

Tbn.
5/4
6/4

Tuba
5/4
6/4

Cro. (1)
5/4
6/4

Perc.
5/4
6/4

Mar. (2)
5/4
6/4

Hp.
5/4
6/4

Cel.
5/4
6/4

I
(2+3)

Vln. 1
5/4
6/4

Vln. 2
5/4
6/4

Vla.
5/4
6/4

Vc.
5/4
6/4

D.B.
5/4
6/4

80
81
82

(2+3)

Fl. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *p cresc. poco a poco*

Ob. *f* *p cresc. poco a poco*

Bs. Cl. *f* *p cresc. poco a poco*

Bsn. *f* *p cresc. poco a poco*

Hn. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

C.Tpt. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Tbn. $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Tuba $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Wind (1) $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ [Wind Machine] *pp* *mp* *p*

Perc. *mf*

Mar. (2) *mf*

Hp. *mf* *f*

Cel. *mf* *f*

(2+3)

Vln. 1 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *pizz.* *f* *arco, norm.* *meno f*

Vln. 2 *pizz.* *f* *arco, norm.* *meno f*

Vla. *pizz.* *f* *arco, norm.* *meno f*

Vc. *pizz.* *f* *arco, norm.* *meno f*

D.B. *pizz.* *f* *arco, norm.* *meno f*

83
84
85

GLACIER, "Dance 1"

Labyrinth, Fallen Sediment, Final Breath

♩ = 116 *Surging unrest* poco accel..... a tempo

First system of the musical score, measures 86-90. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Wind (1), Percussion (Perc.), Vibraphone (Vib. (2)), Harp (Hp.), and Cello (Cel.). The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *ff*, *f*, *ffp*, *p*, and *open*. A note for the Vibraphone indicates "-motor on = fast!".

♩ = 116 *Surging unrest* poco accel..... a tempo

Second system of the musical score, measures 89-93. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *ff*, *ppp*, *p*, *f*, *ff*, *meno f*, and *arco*. Performance instructions include "lowest note poss., stay on string" and "(snap pizz.)".

89

90

91

92

93

98

J

Fl. *ff* *ffp*

Ob. *ff* *ffp*

B♭ Cl. *ff* *ffp*

Bsn. *ff* *ffp*

Hn. *f* *ff* *ffp* *ff*

C Tpt. *f* *ff* *ffp* *ff*

Tbn. *f* *ff* *ffp* *ff*

Tuba *f* *ff* *ffp* *ff*

1 *mf* *ff* *f* *ff*

Perc. *mf* *ff* *f* *ff*

Glk. (2) *f* *ff*

Hp. *f* *ff*

Cel. *f* *ff*

Vln. 1 non trem. (measured 16ths) *ff* *sub.* arco, norm. *meno f* *< fp < ff* flautando molto *ffp*

Vln. 2 non trem. (measured 16ths) *ff* *sub.* arco, norm. *meno f* *< fp < ff* flautando molto *ffp*

Vla. non trem. (measured 16ths) *ff* *sub.* arco, norm. *meno f* *< fp < ff* flautando molto *ffp*

Vc. non trem. (measured 16ths) *ff* *sub.* arco, norm. *meno f* *< fp < ff* flautando molto *ffp*

D.B. non trem. (measured 16ths) *ff* *sub.* arco, norm. *meno f* *< fp < ff* flautando molto *ffp*

99 100 101 102 103 104

(2+3)

Fl. *4* *5* *4* *precipitato*
f *ffpp* *cresc. poco a poco* *precipitato*

Ob. *f* *ffpp* *cresc. poco a poco* *precipitato*

B. Cl. *f* *ffpp* *cresc. poco a poco* *precipitato*

Bsn. *f* *ffpp* *cresc. poco a poco* *precipitato*

Hn. *4* *5* *4*
p *mf*

C.Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf*

Toms (1) *3 Tom-toms* *mf* *ff* *Field Drum* *f* *ff*

Perc. *f* *ff*

Glk. (2) *f* *ff*

Hp. *f* *ff*

Cel. *f* *ff*

(2+3)

Vln. 1 *4* *5* *4* *arco, norm.*
f *ffpp* *f*

Vln. 2 *f* *ffpp* *f*

Vla. *f* *ffpp* *f*

Vc. *f* *ffpp* *f*

D.B. *f* *ffpp* *f*

105 106 107 108

col legno battuto,
1/2 wood, 1/2 hair (ric.)

← ♩. = ♩ = 116 →

L *relics of ice, breaking*

Fl. *poco f*

Ob. *poco f*

B♭ Cl. *poco f*

Bsn. *poco f*

Hn. *f* *sonoro, rich*

C Tpt. *ff*

Tbn. *ff* [place straight mute]

Tuba *ff*

Toms (1) *ff* [Crotales]

Perc. *ff* [Marimba]

B. D. (2) *f* *ff* *poco f*

Hp. *ff*

Cel. *ff* [to piano]

Vln. 1 (pizz.) *ff* *p* *sub.* *arco* *poco f*

Vln. 2 (pizz.) *ff* *p* *sub.* *arco* *poco f*

Vla. (pizz.) *ff* *p* *sub.* *ff*

Vc. (pizz.) *ff* *p* *sub.* *arco* *f* *p*

D.B. (pizz.) *ff* *p* *sub.* *arco* *f* *sonoro, rich*

120 121 122 123 124

Fl. *f* *meno f*

Ob. *f* *meno f*

B♭ Cl. *f* *meno f*

Bsn. *f* *meno f*

Hn.

C Tpt.

Tbn.

Tuba

1

Perc.

Mar. (2)

Hp.

Pno.

Vln. 1 *f* *meno f*

Vln. 2 *f* *meno f*

Vla.

Vc. *f* *sonoro, rich*

D.B.

125 126 127 128

Fl. *ff* *p cresc. poco a poco*

Ob. *f* *p cresc. poco a poco*

B♭ Cl. *ff* *p cresc. poco a poco* *mf*

Bsn. *mp cresc. poco a poco*

Hn. *mf*

C Tpt.

Tbn.

Tuba *mp cresc. poco a poco*

1

Perc.

Mar. (2) *fff* *p cresc. poco a poco*

Hp.

Pno.

Vln. 1 *ff* *p cresc. poco a poco*

Vln. 2 *ff* *p cresc. poco a poco*

Vla. *fff* *mf*

Vc. *arco* *mp cresc. poco a poco*

D.B. *mp cresc. poco a poco*

129 130 131 132

M

8va

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.
(stopped)

C Tpt.

Tbn.
(str. muted)

Tuba

1

Perc.

Hp.

Pno.

M

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

133

134

135

136

f

f

ff

mf

n

stopped

f

straight mute

f

f

f

ff

p

ppp

p

ppp

Glockenspiel

f

8va

mp

8va

mf

(bubblig.)

ff

mp

poco f

p

f

p

arco

ff

mp

f

pizz.

f

f

ff

mp

f

mp

Fl. *p* *f*

Ob. *p* *f*

B♭ Cl. *5♯4* *3*

Bsn. *leggiere* *mf* *ff* *mf* *n* *to contrabassoon*

Hn. (stopped) *pp* *f* (stopped)

C Tpt.

Tbn. (str. muted) *pp* *f* (str. mute)

Tuba *leggiere* *mf* *ff* *mf* *n*

1 *1am-tam* *mp*

Perc. *Marimba* *f*

2

Hp. *n* *f* *meno f*

Pno. *f* *mp più espr.* *mf*

Vln. 1 *sul pont.* *p* *f* *norm.* *mp più espr.*

Vln. 2 *sul pont.* *p subito* *f* *mp più espr.*

Vla. *p subito* *f* *mp più espr.*

Vc. *leggiere* *ff* *f*

D.B. *leggiere* *ff* *f* *mp*

137 138 139 140

Fl. *solo*
ff *shrill*
 Ob.
 B♭ Cl.
 Bsn.
 Hn. (stopped)
 C Tpt.
 Tbn. (str. muted)
 Tuba
 Perc. 1 Thunder Sheet
 Perc. 2 Glockenspiel China Cymbal - very soft mallets
 Hp.
 Pno.
 Vln. 1 *sul pont.* *detached, norm.*
 Vln. 2 *detached*
 Vla. *sul pont.*
 Vc. (pizz.) *arco, detached*
 D.B. *molto vib.*
 141 142 143 144

Musical score for measures 141-144. The score includes parts for Flute (solo, *ff* *shrill*), Oboe, B♭ Clarinet, Bassoon, Horn (stopped), C Trumpet, Trombone (str. muted), Tuba, Percussion 1 (Thunder Sheet), Percussion 2 (Glockenspiel, China Cymbal - very soft mallets), Harp, Piano, Violin 1 (*sul pont.*, *detached, norm.*), Violin 2 (*detached*), Viola (*sul pont.*), Violoncello (pizz., *arco, detached*), and Double Bass (*molto vib.*). The score is written in 5/4 time and features various dynamics and articulations.

N

Fl. *ff* luminous *n*

Ob. *ff* luminous

B♭ Cl. *ff* *f* *n*

Bsn.

Hn. (stopped) *f* *molto ff*

C Tpt. *pp* *ff* remove mute

Tbn. (str. muted) *f* *molto ff*

Tuba *ff* luminous *p*

1

Perc. *f* *Glockenspiel* *p* with piano, cascading

Hp. *ff* *mp*

Pno. *ff* luminous *p* molto legato, cascading

N

Vln. 1 *ff* luminous *legato* *dim.* *n* *pizz.* *mf* with piano, cascading

Vln. 2 *ff* luminous *legato* *dim.* *n* *pizz.* *mf* with piano, cascading

Vla. *norm.* *ff* *to senza vib.* *p* *s.v.*

Vc. *ff* *to senza vib.* *p* *s.v.*

D.B. *ff* luminous *p*

145

146

147

148

149

150

O $\text{♩} = 58 (\text{♩} = \text{♩})$ *roar of dark thunder*

in the highest octave of the instrument, a piacere
with great air pressure & distortion

Fl. *bisbigliano/alternate fingerings/timbral trill*
p *f* *molto* *fff* *screeching*
in the highest octave of the instrument, a piacere
with great air pressure & distortion

Ob. *bisbigliano/alternate fingerings/timbral trill*
p *f* *molto* *fff* *screeching*
in the highest octave of the instrument, a piacere
with great air pressure & distortion

B♭ Cl. *bisbigliano/alternate fingerings/timbral trill*
p *f* *molto* *fff* *screeching*
in the highest octave of the instrument, a piacere
with great air pressure & distortion

C. Bsn. *Contrabassoon*

Hn. *open* *to cracked tone* *p* *molto* *fff* *K!* *pedal tones: I*

C Tpt. *to cracked tone* *p* *f* *molto* *fff* *K!*

Tbn. *open* *pedal tones: V*

Tuba *growl*

Perc. *Tam-tam* *pp* *China Cymbal* *pp* *Thunder Sheet*

Glk. (2) *mf*

Hp.

Pno. *molto* *fff* *thunder effect!* *dense chromatic clusters in the highest register, a piacere*

O $\text{♩} = 58 (\text{♩} = \text{♩})$ *roar of dark thunder*

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *heavy bow pressure (distortion replacing tone)* *p*

Vc. *heavy bow pressure (distortion replacing tone)* *pp*

D.B. *heavy bow pressure (distortion replacing tone)* *pp*

151 *al niente* 152 153 154 155

$\text{♩} = 54$
 $\frac{4}{2}$
 $\frac{3}{2} \text{♩} = 50$

Fl.
 Ob.
 B \flat Cl.
 C. Bsn.
 Hn.
 C.Tpt.
 Tbn.
 Tuba
 Th. Sh. (1)
 Perc.
 Ch. Cym. (2)
 Hp.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

*gushing chords, *N.B.*
growl
Tim-tam
ppp
pp
ff
molto vib.
intense
sul pont.
al sord.
n

156 157 158 159

*N.B. See performance notes, page ix.

Fl. *fff* *perdendosi* *ff*
 Ob. *fff* *perdendosi* *ff*
 B♭ Cl. *fff* *perdendosi* *ff*
 C. Bsn. *fff* *perdendosi* *ff*
 Hn. *fff* *perdendosi* *ff*
 C Tpt. *f*
 Tbn. *fff*
 Tuba *fff*
 Tam. T. (1) *f*
 Perc. *f* [Bass Drum] *ppp*
 2 *pp*
 gushing chords
 Hp. *fff*
 Pno. *fff*
 Vln. 1
 Vln. 2
 Vla.
 Vc. *fff* *dim. poco a poco*
 D.B. *fff*

III
 Thunder Sheet
 sul pont.

160 161 162

Fl. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

Ob. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

B♭ Cl. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

C. Bsn. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

Hn. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

C Tpt. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

Tbn. *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

Tuba *wind through the instrument (no tone at all)*
 INHALE EXHALE *f*

Th. Sh. (1) *f* *pppp* *mf* *pppp* *p* Rainstick

Perc. *f* *pppp* *mf* *pppp* *p*

Hp. *p*

Pno. *sf* *sf*

Vln. 1 *con sord.* *p* *ff* *più flautando poco a poco*

Vln. 2 *con sord.* *p* *ff* *più flautando poco a poco*

Vla. *con sord.* *p* *ff* *più flautando poco a poco*

Vc. *to molto sul tasto* *pp* *molto sul tasto*

D.B. *sul pont. to molto sul tasto* *pp* *molto sul tasto*

ff dim. poco a poco 163 164 165 166 167 *pp* *attacca!*

MELTWATER, "Dance 2"

Transparent Drift, Crystal Blue, Going Out to Sea

3/4 ♩ = 100 ♩ = 60 *Arid*

Fl. *senza vib.* *f* *ff* *mp* *n* *senza vib.* *mp* *p*

Ob. *mf* *f* *mp* *n* *senza vib.* *mp* *p*

B♭ Cl. *p* *mf* *mp* *n* *senza vib.* *p*

C. Bsn. *senza vib.* *p* *mp* *n* *senza vib.* *p*

Hr. *take plunger* *mp* *n* *plunger* *pp* *take plunger*

C.Tpt. *take plunger* *mp* *n* *place mute* *n*

Tbn. *place mute* *n*

Tuba *p* *n*

1 *Crotales* *- soft beaters* *pp lontano*

Perc. *pp* *mp* *poco più.* *pp*

B. D. (2) *pp* *mp* *poco più.* *pp*

Hp. *poco f* *f* *pp* *poco f*

Pno. *pp* *norm. 2da* *pp* *poco f*

Vln. 1 **3/4** ♩ = 100 *norm.* *mp* *senza vib.* *p* *(II)*

Vln. 2 *norm.* *mf* *f* *p* *poco f* *mp* *sul pont.* *sul tasto*

Vla. *norm.* *mp* *f* *p* *poco f* *mp* *sul pont.* *sul tasto*

Vc. *III* *IV* *to sul pont.* *p* *sul pont.* *al sord.* *con sord. (IV)* *p*

D.B. *to sul pont.* *p* *sul pont.* *al sord.* *con sord. norm. I* *poco f* *n*

168 169 170 171 172 173

P ♩ = 66

Fl.

Ob.

Bs. Cl.

Hn.

C Tpt.
(plunger)

Tbn.

1

Perc.

2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

174 175 176 177 178 179

*N.B. The rhythm notated is illustrative of the metric idea but quite open to performer embellishment/departure.

This is a sarabande, and so the waterphone should be emulating the Baroque dances of Handel and Bach.

The sounds heard should be long moans or "whale songs" with rhythmic stress coming most prominently on the second beat of the $\frac{3}{4}$.

Great care should be taken to stay in the lowest range of the instrument. Do not produce harsh upper partials or screeching metallic timbres.

Keep the dynamic between pianissimo and mezzo-piano/background and middleground.

funnel into deep moulins $\frac{2}{4}$ $\frac{3}{4}$ Q

Fl. *pp* *mp* *echoing marimba*

Ob. *ppp* *mp* *n*

B♭ Cl. *ppp* *mp* *n*

C. Bsn. *ppp* *mp* *n*

Hn. *mfpp* *mp* *n* *sempre quasi gliss.*

C Tpt. *ppp* *mp* *n* *↑ ossia: down the octave if range is too extreme* *straight mute*

Tbn. *ppp* *mp* *n* *straight mute*

Tuba *ppp* *mp* *n* *mute*

Wtrph. (1) $\frac{2}{4}$ $\frac{3}{4}$

Perc. *p* *Tam-tam* *pp* *poco f*

Mar. (2) *p* *pp* *poco f*

Hp. *mf* *p*

Pno. *pp* *mp* *p* *pp* *una corda*

funnel into deep moulins $\frac{2}{4}$ $\frac{3}{4}$ Q

Vln. 1 *mp* *n* *mfpp*

Vln. 2 *mp* *n* *mfpp*

Vla. *mp* *n* *mfpp*

Vc. *mp* *n* *mfpp*

D.B. *(pizz.)* *poco f*

180 181 182 183 184 185

Fl. *ppp* *p* *ppp* *to G alto flute*

Ob. *pp* *ppp* *mp* *ppp*

B♭ Cl. *pp* *ppp* *mp* *ppp*

C. Bsn. *ppp* *mp* *ppp*

Hn. *mfpp* *mp* *poco f* *dim. poco a poco*

C Tpt. (str. muted) *pp* *ppp* *mp* *ppp*

Tbn. (str. muted) *pp* *ppp* *mp* *ppp*

Tuba (muted) *pp* *ppp* *mp* *ppp*

Wtrph. (1)

Perc.

Mar. (2) *pp* *mp* *pp*

Hp.

Pno. *ppp* *poco f* *pp*
u.c.

Vln. 1 *poco f* *dim. poco a poco*

Vln. 2 *poco f* *dim. poco a poco*

Vla. *poco f* *dim. poco a poco*

Vc. *poco f* *dim. poco a poco*

D.B.

186 187 188 189

R *memories of snow*
 ♩ = 88

System 1 (Measures 196-198):

- Al. Fl.**: *reed removed, *N.B.* harmonic series off of given fundamental, *ad lib.*
- Ob.**: *ppp* to *mp* (7 notes), *ppp* to *mp* (7 notes), *pppp* (7 notes)
- B♭ Cl.**: *pp* to *poco f* (solo), *poco f* to *poco triste*
- C. Bsn.**: *pp* to *poco f* (solo), *poco f* to *poco triste*
- Hn.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- C Tpt.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Tbn.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Tuba (muted)**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Perc.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Mar. (2)**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Hp.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Cel.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*

System 2 (Measures 196-198):

- Vln. 1**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Vln. 2**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Vla.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- Vc.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*
- D.B.**: *pp* to *p* (solo), *p* to *poco f* (solo), *poco f* to *poco triste*

***N.B.** Begin with a light, whistle-like tone, aiming for the highest pitch that can be produced. As the gesture "descends," increase air pressure. The result should be a steady change in timbre, from a focused airy sound, to a sloppy overblown sound at the bottom of the run. As the thrust of air intensifies, the "pitch" should drop, relatively. Finger pitches as indicated.

Al. Fl. **3/4** **4/4** *p*

Ob. *mp* *ppp* *mp*

B♭ Cl.

C. Bsn. *ppp sub.* *f* *pp* *poco f*

Hn. **3/4** **4/4**

C Tpt.

Tbn.

Tuba (muted) *ppp sub.* *f*

Sl. Wh. (1) **3/4** **4/4** *poco f* *pp* *poco f*

Perc.

Mar. (2) *pp*

Hp. *pp*

Cel. *pp*

Vln. 1 **3/4** **4/4** *senza sord.* *p*

Vln. 2 *senza sord. punta d'arco, flautando* *pp*

Vla. *senza sord. punta d'arco, flautando* *pp*

Vc. *ppp sub.* *f* *poco f*

D.B. *ppp sub.* *f* *pp* *poco f*

200 201 202

Al. Fl.

Ob.

B♭ Cl.

C. Bsn.

Hn.

C Tpt.

Tbn.

Tuba (muted)

Sl. Wh. (1)

Perc.

Mar. (2)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

203

204

205

3/4

3/4

3/4

pppp

mp *poco f* *p* *molto* *f*

poco f *p* *molto* *f*

ppp

poco f *poco f* *poco f* *p* *molto* *f*

p *molto* *f*

S  **4/4**

Al. Fl. *(p)*

Ob. *replace reed* *mp*

B♭ Cl.

C. Bsn.

Hn. **4/4**

C Tpt.

Tbn.

Tuba

Sl. Wh. (1) **4/4**

Perc. *poco f dim. poco a poco* *p*

Mar. (2)

Hp. *poco f dim. poco a poco* *p*

Cel. *poco f dim. poco a poco* *pp*

S **4/4**

Vln. 1 *pizz.* *f* *arco* *p*

Vln. 2 *pizz.* *f* *punta d'arco, flautando* *pp*

Vla. *pizz.* *f* *punta d'arco, flautando* *pp*

Vc.

D.B.

206 207 208 209

INTERLUDE, "Vista 2"

Refraction & Reflection, Illumination, Infrared Radiating

3/4 ♩ = 48

Al. Fl. *solo norm. vib.* *ff* *pp* *p* *poco accel.* *5*

Ob.

Bass Cl.

Bsn.

Hn.

C.Tpt.

Tbn.

Tuba

Cro. (1)

Perc. *Triangle* *pp*

Hp. *p*

Pno. *ppp* *10* *b.a.*

3/4 ♩ = 48

Vln. 1 *p* *n* *poco accel.*

Vln. 2 *p* *n*

Vla. *p* *n*

Vc. *senza sord.* *p* *n*

D.B. *p* *n*

216 217 218

$\text{♩} = 52$ *rubato (senza misura)*

Al. Fl. *poco f* *ppp* *p < ff > p < ff > p* *n*

219

accel. $\text{♩} = 56$ *rall.* **3**

Al. Fl. *pp* *mp* *f* *p*

220

T **3** $\text{♩} = 48$ *accel.*

Al. Fl. *n* *ppp* *p < ff > p < ff > p*

Cro. (1) *n* *p* *n*

Perc. *n* *p* *n*

Tri. (2) *pp*

Hp. *p*

Pno. *ppp* *b.a.* *8^{va} - 1*

3 $\text{♩} = 48$

Vln. 1 *n* *p* *n*

Vln. 2 *n* *p* *n*

Vla. *n* *p* *n*

Vc. *n* *p* *n*

D.B. *n* *p* *n*

221 222 223

$\text{♩} = 56$ rubato (senza misura)

Al. Fl. f mp f ff mf

224

$\text{♩} = 52$

3

U

$\text{♩} = 48$

Al. Fl. n p $cresc.$ mf *accel.*

Cro. (1)

Perc. n p n p n

Tri. (2) pp

Hp. p

Pno. ppp *b.a.* ppp *b.a.*

Vln. 1 $\text{♩} = 48$ n p n n p n

Vln. 2 n p n n p n

Vla. n p n n p n

Vc. n p n n p n

D.B. n p n n p n

225 226 227 228 229

$\text{♩} = 56$ rubato (senza misura)

Al. Fl. *poco f* f *dim.* p ff n pp

230

3

V

$\text{3/8} \text{ } \text{♩} = 60$

Al. Fl. *f* *pp* (to flute)

Ob. harmonic glissandi, "digeridoo sounds," *sons fendus* reed in norm. vib. *mp cantabile*

Bass Cl. *n* *mp* *f* *p* *mf* *p* *f* *p*

Bsn. *mp cantabile*

Hn. *mp cantabile* (open)

C Tpt.

Tbn.

Tuba

Perc. 1 Tam-tam *pp* Wind Machine *ppp* Mark Tree *p*

2 falling hail, *N.B.

Hp. *poco f* (approx.)

Pno. *poco f* (approx.)

INSIDE THE PIANO
sweep with flesh of finger rustling glissando, *N.B. (approx.)

V

$\text{3/8} \text{ } \text{♩} = 60$

Vln. 1 flautando *mp cantabile*

Vln. 2 flautando *pp*

Vla. *pp*

Vc. *p poco espr.*

D.B. *p poco espr.*

231 232 233 234 235

*N.B. See performance notes, page ix.

page 53

2/4 3/4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1

Perc.

Field Drum

Suspended Cymbal

Tpbls. (2)

Hp.

ord.

p.d.l.t.

Pno.

mp

f

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

arco

pizz.

252 253 254 255 256

X

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1 Perc. 3 Tom-toms *f* *meno f*

Tpbls. (2) *f* *ff*

Hp. *ff*

Pno. *ff* *f* *meno f*

8^{va}

X

Vln. 1 *mp* *poco f* *mp* *poco f* *mp*

Vln. 2 *mp* *poco f* *mp* *poco f* *mp*

Vla. *mp* *poco f* *mp* *poco f* *mp*

Vc. *mp* *poco f* *mp* *poco f* *mp*

D.B. *f* *mf*

257 258 259 260 261 262

$\leftarrow \text{3} \text{ eighth notes} = \text{quarter note} \rightarrow$
Y ♩ = 144

Fl. 2/4 3/8 3/4 Flute
 Ob.
 B♭ Cl. Clarinet
 Bsn.
 Hn. 2/4 3/8 3/4
 C Tpt.
 Tbn.
 Tuba
 Toms (1) 2/4 3/8 3/4 Flexatone
 Perc. *mp* *f*
 Tpbks. (2) *poco f* p.d.l.t.
 Hp. *p*
 Pno. *mp* *f*
 Vln. 1 2/4 3/8 3/4
 Vln. 2 *f* *ffp* *ff*
 Vla. *f* *ffp* *ff*
 Vc. *f* *ffp* *ff*
 D.B. *mp* *f* *p* *pizz.*

$\leftarrow \text{3} \text{ eighth notes} = \text{quarter note} \rightarrow$
Y ♩ = 144

263 264 265 266 267 268

$\leftarrow \text{trill} = \text{note} \rightarrow$ ♩ = 144 **Z**

Fl.
 Ob.
 B♭ Cl.
 Bsn.
 Hn.
 C Tpt.
 Tbn.
 Tuba
 Flex. (1)
 Perc.
 Tpbks. (2)
 Hp.
 Pno.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

269 270 271 272 273 274

desperate restless ice rafts longing to be one

Fl. *poco f* *mp* *poco f* *f* *mp* *poco f* *mp*

Ob. *poco f* *mp* *poco f* *mp* *f* *mp* *poco f* *mp*

B \flat Cl. *poco f* *mp* *poco f* *mp* *f* *mp* *poco f* *mp*

Bsn. *poco f* *mp* *poco f* *mp* *f* *mp* *poco f* *mp*

Hn. —

C Tpt. *f* forlorn, with urgency

Tbn. —

Tuba —

1 [Field Drum] - with brushes swishing in circles *f p* *f p* *f p* *f p*

2 [Bass Drum] *p*

Hp. —

Pno. *mp* *norm. Xeo*

desperate restless ice rafts longing to be one

Vln. 1 —

Vln. 2 —

Vla. *f* forlorn, with urgency

Vc. —

D.B. —

275 276 277 278 279

AA recalling frozen waters

harmonic series off of given fundamental, *ad lib.*

2/4 3/4

Fl. *poco f* *mp* *f* *mp* *ff* *p*

Ob. *poco f* *mp* *f* *mp* *ff* *pp* *wistful, gusty*

B♭ Cl. *poco f* *mp* *f* *mp* *ff* *pp* *wistful, gusty*

Bsn. *poco f* *mp* *f* *mp* *ff*

Hn. *p* "natural horn, in C"

C.Tpt. *ff* *p sub.* "natural horn, in C"

Tbn. *p*

Tuba *ff* *p sub.*

F. Dr. (1) *f p* *ff*

Perc. *f p* *ff*

B. D. (2) *pp* *bubbling*

Hp. *p*

Pno. *to celesta*

AA recalling frozen waters

Vln. 1 *ppp*

Vln. 2 *ff* *p sub.*

Vla. *ff* *p sub.*

Vc. *ff*

D.B. *ff*

280 281 282 283 284 285

Fl.

Ob.

B♭ Cl.

Bsn.

pp wistful, gusty

Hn.

C Tpt.

ppp

Tbn.

Tuba

ppp

F. Dr. (1)

Perc.

p sub

Ch. Cym. (2)

poco

Hp.

poco

Cel.

Vln. 1

Vln. 2

Vla.

ppp

Vc.

D.B.

286 287 288 289 290 291

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

F. Dr. (1)

Perc.

Ch. Cym. (2)

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Thunder Sheet

in B

ppp

p

mp

norm.

arco

292 293 294 295 296 297

BB

← ♩. = ♩ = 144 → ← ♩. = ♩ = 144 →

Fl. **9** **3** **2**
8 **4** **4**

Ob. *ppp* *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hr. *ff*

C.Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Perc. *f* *5 Templeblocks* *solo (con licenza)*

Ch. Cym. (2) *ppp* *poco f*

Hr. *p* *ad lib*

Cel. *ppp* *mp* *poco f*

BB

← ♩ = ♩ = 72 → ← ♩. = ♩ = 144 →

Vln. 1 *ppp* *p* *col legno battuto, 1/2 wood, 1/2 hair*

Vln. 2 *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

D.B. *pizz.* *p*

298 299 300 301 302 303

CC

dismantling Earth's balance

=

= 108)

2/4
3/4
12/16
2/4
4/4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1

Perc.

Hp.

Cel.

304
305
306
307
308

CC

dismantling Earth's balance

=

= 108)

2/4
3/4
12/16
2/4
4/4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

304
305
306
307
308

page 65

Musical score for measures 309-313. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Tuba, Tom (Toms (1)), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 309: Fl. (mf), Ob. (mf), B. Cl. (mf), Bsn. (mf), Hn. (mf), C Tpt. (mf), Tbn. (mf), Tuba (mf), Toms (1) (mf), Perc. (mf), Hp. (mf), Pno. (mf), Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf), D.B. (mf).

Measure 310: Fl. (mf), Ob. (mf), B. Cl. (mf), Bsn. (mf), Hn. (mf), C Tpt. (mf), Tbn. (mf), Tuba (mf), Toms (1) (mf), Perc. (mf), Hp. (mf), Pno. (mf), Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf), D.B. (mf).

Measure 311: Fl. (mf), Ob. (mf), B. Cl. (mf), Bsn. (mf), Hn. (mf), C Tpt. (mf), Tbn. (mf), Tuba (mf), Toms (1) (mf), Perc. (mf), Hp. (mf), Pno. (mf), Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf), D.B. (mf).

Measure 312: Fl. (mf), Ob. (mf), B. Cl. (mf), Bsn. (mf), Hn. (mf), C Tpt. (mf), Tbn. (mf), Tuba (mf), Toms (1) (mf), Perc. (mf), Hp. (mf), Pno. (mf), Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf), D.B. (mf).

Measure 313: Fl. (mf), Ob. (mf), B. Cl. (mf), Bsn. (mf), Hn. (mf), C Tpt. (mf), Tbn. (mf), Tuba (mf), Toms (1) (mf), Perc. (mf), Hp. (mf), Pno. (mf), Vln. 1 (mf), Vln. 2 (mf), Vla. (mf), Vc. (mf), D.B. (mf).

Dynamic markings: *mf*, *ff*, *ffp*, *f*, *norm.*, *arco*, *remove harmon mute*.

Time signatures: 2/4, 3/8, 3/4.

Measure numbers: 309, 310, 311, 312, 313.

DD

Fl. *poco f* *ff* *ff* bright, harsh (the "sun" chord)

Ob. *f* *ff* *ff* bright, harsh (the "sun" chord)

B♭ Cl. *mf* *poco f* *ff* *ff* bright, harsh (the "sun" chord)

Bsn. *f* *ff* *ff* bright, harsh (the "sun" chord)

Hrn. *f* *ff* *ff* bright, harsh (the "sun" chord)

C Tpt. *f* *ff* *ff* bright, harsh (the "sun" chord)

Tbn. *f* *ff* *ff* bright, harsh (the "sun" chord)

Tuba *f* *ff* *ff* bright, harsh (the "sun" chord)

Toms (1) *fp* *fp* *fp* *ff* *ff* bright, harsh (the "sun" chord)

Perc. 2 *ff* *ff* *ff* *ff* *ff* bright, harsh (the "sun" chord)

Bass Drum *f* *ff* *ff* *ff* *ff* *ff* bright, harsh (the "sun" chord)

Hp. *ff* *ff* *ff* *ff* *ff* *ff* bright, harsh (the "sun" chord)

Pno. *pp* *ff* *ff* *ff* *ff* *ff* bright, harsh (the "sun" chord)

DD

Vln. 1 *mf* *ff* *ff* bright, harsh (the "sun" chord)

Vln. 2 *ppp* *mf* *ff* *ff* bright, harsh (the "sun" chord)

Vla. *ppp* *mf* *ff* *ff* bright, harsh (the "sun" chord)

Vc. *n* *mf* *ff* *ff* bright, harsh (the "sun" chord)

D.B. *mf* *ff* *ff* *ff* *ff* *ff* bright, harsh (the "sun" chord)

314 315 316 317 318 319

the sun overcomes

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1

Perc.

2

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

320

321

322

Fl. $\frac{5}{4}^{(3+2)}$

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

1

Perc. $\frac{5}{4}$

Glockenspiel

2

Hp.

Cel.

Celesta

Vln. 1 $\frac{5}{4}^{(3+2)}$

Vln. 2

Vla.

Vc.

D.B.

mp

p

pp

p glistering

p glistering

p

pp

323

324

325

326

(2+3)

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

B♭ Cl. *p* *f* *ff*

Bsn. *p* *f* *ff*

Hn. *p* *f* *ff*

C Tpt. *f* *ff*

Tbn. *p* *fpp* *ff*

Tuba *p* *fpp* *ff*

1 Triangle *f* Field Drum - with drumsticks *ff*

Perc. *f* Bass Drum *ff*

Glk. (2) *f*

Hp. *p*

Cel. *p*

(2+3)

Vln. 1 *ppp* *molto* *ff*

Vln. 2 *ppp* *molto* *ff*

Vla. *ppp* *molto* *ff*

Vc. *ppp* *molto* *ff*

D.B. *ppp* *molto* *ff* pizz.

327 328 329 330 331



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